

The Lighting of the Forces Opposing the Hero and the Victories of the Hero in the Epic «Erziywar»

Bekbergenova Abadan Utepovna

Karakalpak Research Institute of Humanities of the Karakalpak Branch
of the Academy of Sciences of the Republic of Uzbekistan

ABSTRACT

The article deals with the artistic representation of the hero's struggle against opposing forces and his victories in the epic «Er Ziywar». The epic retains the sequence of subjects, notes the improvisational skill of Kurbaybay zhrau in the reliable and artistic depiction of the theme of war.

KEYWORDS: *Epic, plot, composition, idea, image, typology, improvisation, repertoire, storyteller*

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The main ideological direction and plot of heroic epics consists of denigration of cruelty and injustice, the struggle against the invaders, the protection of the peace of the clan, tribe or country. The implementation of such a folk idea is associated with the birth of a savior, a hero ideal and his heroic struggle. Thus, the composition and plot content of heroic epics are based on the narrative of the epic biography of the hero - the defender of the country from external enemies, establishing a free, fair life.

If in the main storyline of the Karakalpak heroic epics "Alpamys," "Koblan," "Kirkkyz," "Maspatsha" there are folk heroes as the main figure, then in the Karakalpak heroic epic "Er Ziyuar" there are epic images of folk heroes like Er Ziyuar, Khasen khan, Er Zhanai. As a result, the construction of the composition of epic, the disclosure of the main idea and the narrative of plot events, the outcome of a positive decision depend on the image of the heroes. Obeying the image of these heroes, the main epic plot also finds its development. And in the epic "Er Ziyuar" a holistic plot event is narrated around the image of Er Ziyuar. The creative skill of zhrau

(storyteller) is that when creating a separate heroic image of Er Ziyuar, his strength is displayed, along with courage and bravery, the mind, its best human qualities and properties are depicted. Therefore, the well-known scientist Turkologist, academician V.M. Zhirmunsky assesses the Karakalpak folk epic "Er Ziyuar" as an "original heroic epic" [1: 18] - and the Karakalpak scientist, folklorist K. Maksetov gives his positive assessment: "A story on the topic of struggle not only takes one side of the issue into itself, but puts the fate of both sides (both friend and enemy) in the center, thus the struggle will become the main node of contact between justice and injustice, friend and enemy. Around this node, the question is resolved. The ideological value of epic "Er Ziyuar" is determined by the devoted service of the heroes to their people" [2:103]. Indeed, in the epic "Er Ziyuar", highly praised by scholars, finds an artistic display of the narrative plot events in it, the heroic battles of the heroes against enemy forces and invaders as coverage of the historical events of a certain period, invented by the people. The main core of epic is from beginning to end the picture of war, carried out for

justice and against injustice. For example, the heroic actions of Khan (Tsar) Khorezm Khasen, his sons Er Ziyuar, Zhanai to defend their homeland, their struggle against the Kalmyk khan Taktapolat, who wanted to take possession of their country, Kalmyk biyas. (rulers) who switched sides, the victory of the people's heroes in the struggle for justice, the captivity of the daughter Taktapolat - Aktamak, according to the military-democratic order, the marriage of the captured daughter of the enemy – Er Zhanai, at the end of the epic, the victory goes to Er Ziyuar, they eliminate the ties between the two countries, the unification of peoples, the establishment of a peaceful and friendly, prosperous region - a similar sequence of plots, the integrity of motives ensures specifics of this epic.

In the epic "Er Ziyuar" there are no traditional motives, like life, the way of social life and the childlessness of elderly parents, the wonderful birth of a hero. The event immediately begins with a picture of the war. The invading wars of the Kalmyk khan Taktapolat, the struggle against him by the Khorezm khan Khasen for freedom determine the emergence of a conflict in epic.

The plot of the epic "Er Ziyuar" depicts heroic events in synthesis with fabulous images. But, the struggle of the heroes against external enemies characteristic of heroic epics, the rule of the country by the khan, the support of the khan by the people and biyas, the blessing of parents before going to battle, the names of historical cities, reflect the historical manifestation of continuous wars between nomadic steppe peoples and the enemy. They find an artistic image in a single version of epic recorded from Kurbanbai zhrau.

At the beginning of epic, typological images characteristic of heroic epics take place. The plan of the cruel Kalmyk khan Taktapolat to capture peacefully living Khorezm Khanate, like other countries captured by him, announcing his plan to Khasen Khan through his vizier Abakan, the deplorable state of the khan who heard this unpleasant news, his excitement, advice with his biyas are conveyed by real life images. But, the idea of fighting against invaders for the freedom of their country in epic is manifested in the images of teenagers Er Ziyuar and Zhanai studying at school. The image of the epic heroic hero of the folk ideal from childhood making a campaign against external enemies is a manifestation of the traditional image characteristic of heroic epics. Thus, a separate heroic image of Er Ziyuar and Er Zhanai, saving their country from foreigners, is created. For example:

We will expel the enemy,
Pulling the nose,

I pour blood,
Wash with running water,
Bold words Ziyuar
The people listen avidly,
Their hearts were full,
Joy and hope,
Courage Ziyuar,
Ruler Hasen han
Then I just found out [3.10].

Personal opinion of the hero of an epic Er Ziyuar on protection of the Homeland is in consonance with the words of the famous hero Geser from the Mongolian epos: "to destroy aggressors and enemies and to become the assistant and a support of persons in need" [4: 4]. The similar heroism on protection of the home ground is observed also in a heroic epic of the Karakalpak people of Kurbanbek in words Kurbanbek of the hero: "I was brave and courageous, would kill the tyrant humiliating and sucking blood of the people and would exempt the people from his cruelty" [5: 280].

The joint struggle of fathers and sons against invaders-enemies characteristic of heroic epics is found in the epics "Maspatsha" in the struggle of Abdikerimbay and his son Maspatsha, in the version of Karam zhrau dastan "Koblan" between Koblan and his sons Er Sayym, Myrza Sayym and others. Such a struggle also takes place in the dastan "Er Ziyuar" by Hasen Khan and his sons Er Ziyuar, Er Zhanai. If you pay attention to the plot of epic, it is observed that the main attention turns to the image of the heroic actions of Er Ziyuar. For example, Hasen Khan chooses the path associated with the heroic actions of his son Er Ziyuar. Even the heroes of Khasen Khan kill the Kalmyk hero Akzhunis and the khan of the Kalmyks Taktapolat, Khasen Khan will lose in battle, was forced to retreat back. At such a moment, Yerziyuar saves his father from his oppressed state, and zhrau narrates courage and bravery in his image and puts it in the center stage.

When We Are With You, Father
Do not run away from enemies,
That there are more of us in number,
Don't kill your father,
Father, it is better not to retreat,
Send us to fight,
We will destroy enemies,
We will protect your honor [3.16].

Er Ziyuar on the battlefield to avenge the slain fellow warriors and to defend his country fights tirelessly alongside his brother Janay. The tireless heroic actions of the two of them during the battle are depicted in the repertoire of Kurbanbai zhrau as follows:

Ziyuar with Er Zhanay,
They stood at the head of the warriors,
They began to shoot at enemies,
Destroyed them all [3.16].

In the plot of epic, the negative image of the Kalmyk khan Takhtapolat is more broadly revealed in the image of the battle between both sides. Especially, his cruelty is visible when, despite the fact that Er Ziyuar is defeated with the warriors, he sends his people, even old people, children and women, to war without mercy. For example:

Poor women and children,
Old women and old men,
All who are chased,
For war without mercy [3.17].

In the image of the war episode, the epic event thus reaches the climax, but, through the cruel actions of the Taktapolats, the plot is complicated, it develops further.

In epic, the events of the war are displayed to the smallest detail. In the repertoire of Kurbanbai zhrau, episodes are narrated with skill when Taktapolat retreats, seeing the courage of Er Ziyuar in battle, the destruction of most of his soldiers, their small part escapes towards Besmazar, retreat from the battlefield of warriors and other episodes. For example:

Wounded comrade,
Did not support,
Hurt the khan,
The horse has torn hard [3.20].

In this example, the lines "Wounded Comrade, did not support" are supplemented by the storyteller thanks to his improvisational talent and this reinforces the negative image of the cruel Taktapolat as a soulless person thinking about his personal benefit.

The joint conduct of an unfair war between father and son, daughter and father on the side of evil forces in heroic epics is characteristic of many epics. But, among the Karakalpak epics only in "Er Ziyuar" the daughter of Khan Aktamak, the negative hero Taktapolat fights on the side of his father. For example, after the defeat, the Kalmyk Biy Abakan notifies the only daughter Taktapolat about the situation of his father and that he is amazed and asks for help. Since, the daughter Taktapolat Aktamak was famous for her courage:

There was only a daughter,
Although she was a girl,
Not afraid of enemies,
Was brave [3.21].

Hearing the cold news from Abakan, Aktamak gathers three hundred and sixty warlike girls, arming

themselves into battle. The introduction of three hundred and sixty brave girls into the epic event resembles the times of the ancient Amazons. Aktamak wounds Er Zhanai during the battle. To avenge his wounded brother, Er Ziyuar wanted to catch up and kill Aktamak, but the girl begs him not to kill and talks about her love for Er Zhanai.

I did not find a single drawback in you,
Forever I will honor your faith,
Fell in love with the brave Zhanai,
Therefore, he was not killed [3.32].

A similar detail of the unexpected love of the enemy's daughter for the hero is a typological image characteristic of many heroic epics. And in the epic "Er Ziyuar," Hasen Khan agrees to marry Zhanai to Aktamak. The girl who lost the battle and was captured, liberation and her marriage with the hero is an image characteristic of the epics of Turkic peoples. For example, traces of the motive for victory in battle are found in the Gorugly epic of the Karakalpak people in the Kirmandali version, the Kiz Paluan epics (Wrestler Girl), Karaman, and Koblan. Especially, similar aspects of this motive are observed in the Koblan dastan, in the episode when Koblan marries a "captive girl" Kyzpaluan who lost during the battle to Ayylla Orak's grandfather and leaves the city to them, himself returns to his homeland [6: 260]. And in the Er Ziyuar epic, Er Ziyuar wins a victory over Aktamak, marries Er Zhanai's brother to her, leaves the city to the two, and returns to Khorezm himself. Scientist R.S. Lipets expresses valuable information regarding the girl-warrior and about the state when after the defeat she loses her previous strength: "The girl's courage is considered a model of will. Only when the hero defeats her, does she obey him, since, the girl turns into his captive, and loses her fighting strength and militant activity [7: 56]. As the scientist rightly notes, this is precisely the state that is observed when Aktamak loses the battle. It also resembles an episode from the Kazakh folk tale "Talaspa-Mergen," when Talaspai hero wins a fight with a hero girl [8: 77 – 78]. Similar episodes are found in other fairy tales, for example, in the Khakass fairy tale "Altyn - Pyrkan" [9: 134 – 137] heavenly maiden Altyn Chyustyuk will lose in battle and become a prisoner, in one of the Shor fairy tales "The Girl King" [10: 148 – 149] translated by Verbitsky, where the hero Cheek, in order to fulfill the condition of the girl who agrees to become his wife on the condition "if he fights with the king-girl," fights with her for seven years, but the girl wins the fight, then the batyr's brother enters into battle with her and the girl wins him, but for the third time the hero himself enters into battle with her and fights for three years,

after which he wins and marries her. This means that the motives of "captives, girls who lost in battle, who later became the wives of warriors" take place in ancient fairy tales.

In epic, the transition to the side of Khasen Khan, the losing enemy soldiers, even biys and famous heroes, their detention of their khan Taktapolat fleeing from them, are realistically depicted as Khasen Khan replaces himself with the Kalmyk hero Abakan as khan. In general, the specificity of the epic "Er Ziyuar" is in the structure of the plot by the storyteller, in its development and preservation of integrity, on this basis, he realistically depicts the events. Just like other heroic epics of the Karakalpak people, in the epic "Er Ziyuar," the plots are close to real life. Therefore, Professor I. Sagitov rightly notes: "One of the characteristic features of the Karakalpak epic is in its realism. In Karakalpak epics there are few abstract things compared with individual epics of other peoples" [11: 69]. And Academician A.S. Orlov, who comparatively explores Kazakh epics with Russian epics, writes: "The poetic hyperbole of Kazakh epics is weak in comparison with the Mongol, Oirot, even Russian epics in general; they are more close to everyday life" [12: 8]. We believe that this reasoning is also characteristic of "Er Ziyuar."

In conclusion, it should be noted that epic "Er Ziyuar" is one of the highly artistic epic legacies that meet the requirements of the genre of heroic epic.

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